A PERFORMANCE GUIDE TO TOMAS SVOBODA'S DUO CONCERTO FOR TRUMPET AND ORGAN, OP. 152

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The *Duo Concerto Trumpet and Organ, Op.152* by Tomas Svoboda was written in memory of and commissioned by the friends of the late Richard Thornburg, second trumpet of the Oregon Symphony. Through the use of primary sources, Tomas Svoboda, composer and organist at the premiere, and Fred Sautter, principal trumpet of the Oregon Symphony and trumpeter at the premiere, the performance guide illuminates the piece with a discussion of five different topics.

Chapter 2 of the guide reveals the circumstances of the commission and the initial compositional process. Chapter 3 discusses the performance history of the concerto, including the premiere. Chapter 4 provides analytical insights with programmatic titles accompanying the formal layout of the piece. Chapter 5 presents the piece from the standpoint of performance preparation. Chapter 6 concludes the guide with final thoughts of the composer, Tomas Svoboda.

The guide provides the performer studying this piece the historical context of the concerto and highlights programmatic elements of the piece not apparent in its published form.

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1. INTRODUCTION

Commissions for new music come about for a variety of reasons. Special occasions, such as the opening of a new concert hall or the anniversary of a long-running performing ensemble, often mark the reason for the birth of new music. Sometimes the commission is born out of a more personal reason, where the composer writes a piece for a friend or friends to honor them for personal achievement or acclaim. In another light, the personal desire for a commission can occur in the unfortunate circumstance of tragedy.

On the morning of his fiftieth birthday in 1994, Richard Royal Thornburg died of a heart attack, leaving his wife, two children and two grandchildren. He also left the many musicians whose lives he had touched as a performer and teacher. Out of this tragic death and loss was born a new musical composition, the *Duo Concerto for Trumpet and Organ, Opus 152* by Tomas Svoboda.

2. GENESIS

Richard Thornburg was a musician who impacted the lives he touched. According to his wife, Melissa Thornburg-Rocha "Richard was the rare individual who lived his beliefs. He held his own behavior to a high standard, but was not judgmental of the actions and beliefs of others."[1]

Born in Portland, Oregon, Thornburg lived there most of his life. He was close to his extended family. Early in life, he formulated a quite specific dream of wanting to play trumpet for a living in Portland. This he accomplished, playing in everything from college dance bands, to the Portland Opera, to traveling Broadway shows and finally realizing his ultimate dream of becoming a member of the Oregon Symphony, where he played second trumpet from 1987 until his death in 1994.

As this author and many others can testify, his other great professional love was teaching. He served in an adjunct capacity at Portland State University and, for the last eleven years of his life, was artist-in-residence at the city's magnet school for the arts, Jefferson High School. Over the years, he connected with many young people, and as his wife and friends attest, quietly taught them as much about life as brass playing. His teaching style was marked with patience and thoughtfulness and his students often remarked how this trained them to be patient and mindful in their practice and preparation.

[1] Melissa Thornburg-Rocha, biographical note, May 1997, Portland, Oregon

This style was attributed to him through his study of Tai Chi and eastern philosophy. As a result, he sought balance in his life and in the ongoing pursuits of musical excellence successfully negotiated many of life's seeming contradictions. "He was earthy and elegant, profound and simple" said his wife.[2]

Before and during his tenure with the Oregon Symphony, Thornburg developed a deep and lasting friendship with the principal trumpet of the orchestra, Fred Sautter.

Fred Sautter arrived in the Portland area in 1967, having received appointment as principal trumpet of both the Oregon Symphony and Portland Opera, having previously served as principal with the Philharmonica Hungarica in Hamburg, Germany. As of this writing, Sautter is one of the longest currently tenured principal trumpet players in the United States. In his position with the symphony and his subsequent appointment as Professor of Trumpet at Portland State University, Sautter has exerted a considerable influence in the brass community of Portland. An outgrowth of this influence was his formation of the Portland Brass Society in the early 1970s. This organization was open to both amateur and professional brass players of all ages and was formed to promote performance and research of brass music in the greater Portland area. It was from the convergence of Fred Sautter's deep friendship with Richard Thornburg, their positions with the Oregon Symphony and Portland State University, and the involvement of both with the Portland Brass Society that led to the formulation of the idea of a work in Thornburg's memory.

[2] Thornburg-Rocha

Saddened by the loss of his friend and colleague, Sautter brought together friends of the Thornburg family and the Portland Brass Society and sought to find an appropriate way to commemorate the life of Richard Thornburg. All parties concerned were aware at a variety of levels of Thornburg's contributions and his life. The level of penetration that so many felt even outside of that group had already led to the establishment of an endowed chair in his name in the Oregon Symphony, the organization having raised almost $500,000 in his memory.[3] At that point, it was an easy thought to raise the funds necessary to commission a work in his memory.

Next was the decision of who the composer of such a piece would be. Through Sautter's position on the faculty at Portland State University the solution was fairly simple. In his years at the university he had formed a close friendship with the Czech-American composer Tomas Svoboda, also on the music faculty at Portland State in composition, theory and percussion. The relationship between the two led to the observation by Sautter that Svoboda "knew of my bond with Richard and felt it himself although he did not know Richard very well."[4] According to Svoboda "Richard was a very spiritual person, and I knew this even from a distance."[5]

The Brass Society came to the conclusion that Svoboda was the logical choice. In their deliberations it was acknowledged that Tomas Svoboda was well respected in the community and loved by many; one of the great living composers and he was local and close to the parties involved. The conviction of the group was that the commissioning

[3] Fred Sautter, interview by author, transcript, Portland, Oregon, 17 April 2002.
[4] Fred Sautter, interview by author, transcript, Portland, Oregon, 27 November 2001.
[5] Tomas Svoboda, interview by author, transcript, Portland, Oregon, 3 January 2001.

price would be too high. Sautter approached Svoboda and was pleasantly surprised to find that he felt the need to compose the commemorative work and was delighted to be paid for something he wanted to do. Sautter commented that "his price was very reasonable and affordable. His stipulation was that a community of contributors supported the commission to go along with Richard's life of being inclusive at every moment."[6]

Tomas Svoboda was born in Paris December 6, 1939 of Czech parents. His father was Antonin Svoboda, a noted mathematician. His early musical training came in Boston, where his family lived during the years of World War II. He began piano lessons at the age of three. At the conclusion of the war, his family returned to Prague in 1946 and he continued his musical studies. In 1954, at the age of fifteen, he entered the Prague Conservatory as its youngest student. He graduated in 1962 with degrees in composition, conducting, and percussion and continued his training at the Prague Academy of Music 1962-1964. His family immigrated to the United States in 1964, and he continued his graduate studies at the University of Southern California, working with Ingolf Dahl and Halsey Stevens from 1966 through 1969. In 1971, he received his appointment at Portland State University.

His compositional output is large and varied, and is marked by several noteworthy achievements. During his early years at the Prague Conservatory he was unable to take formal composition lessons. Nonetheless he composed his *Symphony No.1 (of Nature)* at the age of 16 and had the premiere of that work a year later with the Prague Symphony

[6] Sautter, 27 November 2001

Orchestra. By the time he entered the Academy his compositions, through performance and radio broadcasts, had brought him national acclaim, and he was acknowledged as Czechoslovakia's most important young composer.

His first acknowledgements in the United States came in 1981 with his publications of piano music and a front cover tribute by Piano Quarterly. The same publication, in a national survey of music educators in 1987, voted Svoboda's *Children's Treasure Box* piano series to be among the 40 most important composer collections of the 20th century for teaching piano to elementary through intermediate level pianists.

Among the many composition awards he received was the ASCAP Foundation/Meet The Composer Award, given to him in 1985, the same year he was commissioned to write his *Chorale in E flat, for Piano Quintet, Opus 118* for Aaron Copland's 85th birthday celebration in New York.

According to current records, over 1000 performances of his music have taken place, which included 349 symphonic performances involving 141 orchestras. Among the major orchestras in the United States that have performed his works are the Philadelphia Orchestra, San Francisco Symphony and Oregon Symphony. In 1995, his *Concerto for Marimba & Orchestra, Opus 148* was featured in the opening concert at the American Symphony Orchestra League's National Conference.

The New Grove Dictionary of Music and Musicians[7] credited him with four symphonies and two piano concertos. Baker's Biographical Dictionary of Musicians[8]

[7] *The New Grove Dictionary of Music and Musicians,* 1995 ed., s.v. "Tomas Svoboda."
[8] *The Concise Baker's Biographical Dictionary of Musicians,* 8th edition, "Tomas Svoboda."

noted that "his music [was] marked by broad melodic lines in economically disposed harmonies; there are elements of serialism in chromatic episodes."

In my experience as a classroom composition and orchestration student of Tomas Svoboda while a graduate student at Portland State University, it is very easy to verify the facts of Svoboda's life. What is harder to pinpoint is the inspiration and motivation of his compositional impetus. I can recall his remembrance of life in Czechoslovakia and the sadness and despair with which he described changes in Czech culture as the Soviet Union increased its grip on his country. In one particular instance, he described the inspiration for his percussion piece *Morning Prayer, for 4 Percussion, Op.101* coming from sitting in a cathedral in Prague while he heard the sounds of traffic and tanks outside the stained glass windows. He was acquainted with Witold Lutoslawski, and on the day Lutoslawski died, I recall him weeping openly as we, as a class, listened to Lutoslawski's *Trauermusik.* It came as no surprise to me that Tomas Svoboda was chosen to commemorate Richard Thornburg's life in music.

When the decision was made that Svoboda would write the piece, he and Fred Sautter conferred as to what kind of work it would be and ultimately decided that it would be, obviously, for trumpet, but then decided, in what would be a recurring thematic consideration, that due to the desire to "represent the spiritual (Buddha like) life of Richard"[9] that organ would be the accompanying or duo instrument. This would almost always necessitate the performance of the piece in a place of spiritual or meditative quality.

[9] Sautter, 17 April 2002.

This choice of trumpet and organ also was not without precedent, as evidenced by the baroque sonatas of Girolamo Fantini and Giovanni Viviani and later, the rich and varied compositional output of the twentieth century, as detailed in Philip Cansler's 20th Century Music for Trumpet and Organ: An Annotated Bibliography.

A great deal of consideration was also given to how much virtuosic display would be contained in the piece. They both agreed that while there was an almost limitless list of works that show off the trumpet's virtuosity, the truly great works which survived had something greater in the way of compositional techniques which represented "deeper thoughts, music and sometimes philosophy."[10] In further deliberations, they discussed works that were "attractive but not deep."[11] The only work they agreed upon as "substantial was the Haydn, but it was limited by its era."[12] They "spoke of the Brahms German Requiem and other works like that." They decided and agreed that the piece should have a spiritual foundation while at the same time display elegance and simplicity in performance. This definitely did not mean that it would not present significant challenges to the performers.

When Svoboda began the piece he had many choices to make. The first of these was what genre the piece would be. Among his considerations were concerto, sonata, suite, a programmatic one movement work, or a multi-movement work of either programmatic or non-programmatic nature. Once again, drawing upon the spiritual character of the project

[10] Tomas Svoboda, interview by author, Portland, Oregon, 17 April 2002.
[11] Sautter, 17 April 2002
[12] Svoboda, 17 April 2002

Svoboda determined that he would use a continuous one-movement form with different sections and title it concerto, relating it to the Italian concertare "to arrange, agree, get together."[13] The reference to concerto was also to, in part, relate the work to the early sacred concertos of the 16th and 17th centuries, the reference here being to the relationship of the piece to its spiritual memorial character. In contrast to the more modern idea of a concerto denoting a work for solo instrument and ensemble, the term concerto for this work also suggests its earlier usage, where before 1700 the term could be associated with a variety of performing media.

Svoboda then drew upon not just the experience and immediate reason for the piece, but also his "deep background in spiritual and related matters."[14] His own personal thoughts of life's experience, age, sharing pain, and the somberness of loss all played a part in his compositional pursuit of this work.

[13] *The New Grove Dictionary of Music and Musicians*, 1995 ed., s.v. "Concerto."
[14] Svoboda, 3 January 2001

3. PERFORMANCE

It was an obvious choice to all parties involved that the piece would be premiered by Fred Sautter and Tomas Svoboda. The other consideration was under what circumstances the piece would be performed. At that point, the Portland Brass Society stepped in and established the Richard Thornburg Memorial Concert. The idea presented by the group was that there would be an annual concert where as many brass players could be assembled would be brought together to perform in a variety of settings to perform and celebrate Thornburg's life. The first concert was the venue in which the *Duo Concerto* was performed.

When Sautter and Svoboda came together for rehearsal and preparation, the immediate concerns were for execution, but much effort was exerted to bring forth "the inflections which caused the piece to come alive."[1] The technique of preparing the work, ensemble, tuning, dynamics, etc. were ultimately secondary to the goal of creating the moods which Svoboda hoped would be revealed in performance.

When asked what in his performing experience and background he brought to the performance of the *Duo Concerto*, Fred Sautter responded "LIFE!!"[2] He further responded that he, too, looked back on his experiences of loss and pain and several times referred to the sense of desolation he attempted to bring to several of the sections of the concerto. Other words he used were nervous, crisis, disaster, wailing, moaning,

[1] Svoboda, 3 January 2001
[2] Sautter, 27 November 2001

sorrowful, and minimal. He stressed that whatever portrayal comes forth "should not be Hollywood or cheap."[3]

Both Svoboda and Sautter arrived at the conclusion that in the actual performance they would draw upon the resources of themselves, the instruments and the room (meaning not just the physical space but the people that would that would be there to pay homage to Richard Thornburg).[4]

The premiere of the *Duo Concerto for Trumpet and Organ* took place on May 30, 1997 in Portland, Oregon at Trinity Episcopal Cathedral.[5] The Richard Thornburg Memorial Concert was held at 8:00 PM and featured the talents of over 70 brass musicians plus percussionists.

Prelude music was performed by a local brass group 'Solid Brass' performing another piece composed in Thornburg's memory entitled *Sinfonia for Brass* by Michael Landers. The concert itself opened with the *Fanfare from "La Peri"* conducted by Niel Deponte, principal percussionist of the Oregon Symphony and conductor of the Portland Ballet Orchestra. Deponte then conducted a suite of Renaissance dances by Tylman Susato. Stefan Minde, long-time conductor of the Portland Opera and founder and musical director of the Sinfonia Concertante Orchestra, then took the podium to conduct a canzon by Samuel Scheidt and an arrangement for brass of Modeste Mussorgsky's *Pictures at an Exhibition.*

[3] Sautter, 22 April 2002.
[4] Sautter and Svoboda, interview by the author, transcript, Portland, Oregon, 22 April 2002.
[5] Melissa Thornburg-Rocha, Program Notes, Thornburg Memorial Concert, 30 May 1997.

The second half the program opened with *Voluntary on Hyfrydol* by Charles Knox, performed by another local brass group, 'Encore Brass.' This was followed by Giovanni Gabrieli's *Sonata Quarti Toni* from *Sinfonia Sacrae* performed by 15 brass players conducted by John Trudeau, the music director of the Columbia Symphony.[6]

It was at this point in the program where the *Duo Concerto* was premiered. The following is the excerpt from the review given by David Stabler of the concerto's performance.

> Tomas Svoboda's new Duo Concerto for Trumpet and Organ anchored the second half. The performers were Svoboda and Fred Sautter, who, as the symphony's principal trumpet, sat on the left side of Thornburg.
>
> The trumpet began as a melancholy herald (Svoboda marked the music "loud" and "sad"), playing a chromatic theme against sustained notes in the organ. The organ took over with angry, monumental chords before the trumpet returned in an extended lament that rose in a rushing climax. The heraldic theme returned at the end, closing a work of powerful, disturbing emotions.
>
> Sautter played with a clarion tone that, at times, turned mellow, but ended with an affirmative triple forte. What better way for one friend to honor another.[7]

The extant recording from that concert supports the observations of the reviewer.[8] There is no doubt upon listening to that recording that the utmost attention was paid to every musical detail. Dynamics and tempi, in particular, gave that performance an almost raw musical energy that both composer and performer discussed. From the basis of intonation, it is clear that this area was thoroughly covered as the harmonic effects were illuminated. By paying close attention to tempi, the ensemble between the two was such that the rhythmic and contrapuntal devices in the piece were precise.

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[6] Thornburg-Rocha, Notes, 30 May 1997.
[7] Review of the *Richard Thornburg Memorial Concert*, by David Stabler, Portland, Oregon, *The Sunday Oregonian,* 1 June 1997.
[8] Fred Sautter, trumpet and Tomas Svoboda, organ, *Duo Concerto for Trumpet and Organ, Op.152,* Portland, Oregon, 30 May 1997.

That evening's program concluded with *"Spem in Aulem"* for eight brass choirs (72 musicians) by Thomas Tallis, conducted by Trudeau.[9]

The concert was performed before a filled church of hundreds. The number of brass players in attendance and performance made it the largest gathering in the memory of those that participated. Noteworthy brass players that were involved with the event were Sally Nelson Kuhns, associate principal of the Oregon Symphony; Chris Leuba, former principal horn of the Chicago Symphony and principal horn of the Portland Opera; and George Recker, former principal trumpet of the National Symphony and trumpet professor at the University of Oregon.

Fred Sautter and Tomas Svoboda both expressed their thoughts about the performance of the concerto. Both remarked that they were "drained emotionally"[10] but felt they had honored Richard Thornburg with their performance. They both expressed the opinion that they had captured the spacial concept of desolation in the opening. This, in turn, propelled them forward in the rest of the musical presentation. Svoboda commented that this was especially important as the opening determines the meaning of the ending.

The two of them performed the *Duo Concerto* again two months later at Sunnyside Adventist Church in Portland.[11]

The performing history of this work is remarkable in that most of the significant performances following the premiere took place in Europe. Michael Stodd performed the piece in Potsdam, Germany. Paul Voet made it a regular part of his recital program and

[9] Thornburg-Rocha, notes, 30 May 1997.
[10] Svoboda, 22 April 2002
[11] Sautter, 27 November 2001.

has performed it numerous times in Belgium. The great French virtuoso, Eric Aubier, performed the piece in Switzerland and France. [12]

In a conversation I had with Aubier in November of 1998, we had an opportunity to briefly discuss the concerto. At this point, he had already performed the piece on two occasions. He commented that each time he performed it "new layers were discovered" and he believed "it presented new challenges emotionally."

The only known performances of the Svoboda concerto in the United States at the time of this writing were the two performances already mentioned, a faculty recital performance by myself in October 2001, and performances and a commercial recording done by Charles Schlueter, principal trumpet of the Boston Symphony Orchestra.

Schlueter noted that the work is "not programmatic" but "conveys imagery relating to life, death, and the human experience."[13]

Sautter and Svoboda both stated the performing future of the work "is up in the air,"[14] but they have talked about a recording project in Paris that would involve the piece. Originally intended to be performed at the International Trumpet Guild Confernece in Sweden in the summer of 1997, those plans were set aside for various reasons. Sautter believed that they "should get it on the program at the ITG conference. It should be shoved down the throats of trumpet players until they get its importance."[15]

[12] Sautter, 27 November 2001.
[13] Charles Schlueter, note, 12 October 2001.
[14] Sautter and Svoboda, 22 April 2002
[15] Sautter, 27 November 2001.

4. ANALYTIC REMARKS

Earlier in the GENESIS section a quote from The Baker's Dictionary[1] was cited for its biographical information. This same information was also beneficial in providing, at least, a starting point for a brief analysis of the *Duo Concerto*. In the preparation of these remarks only superficial information was granted by the composer. It was only after composing these remarks was I given more substantive information to work with. The Baker's quote has, in fact, a great deal of truth to it when this work is surveyed.

In the initial inspection of the concerto, certain characteristics immediately emerge. As noted earlier, the concerto is a single-movement work with no delineated movements or sections other than those markings which specify tempo and character. And, while the piece contains serial elements and portions of the concerto suggest harmonic usage of a contemporary nature, the work is based on tertian harmony with some aspects of functional western harmony present.

In the performance of the concerto, it is obvious from an aural standpoint of the basic formal layout of the concerto. This formal viewpoint is substantiated by the analysis of the piece.

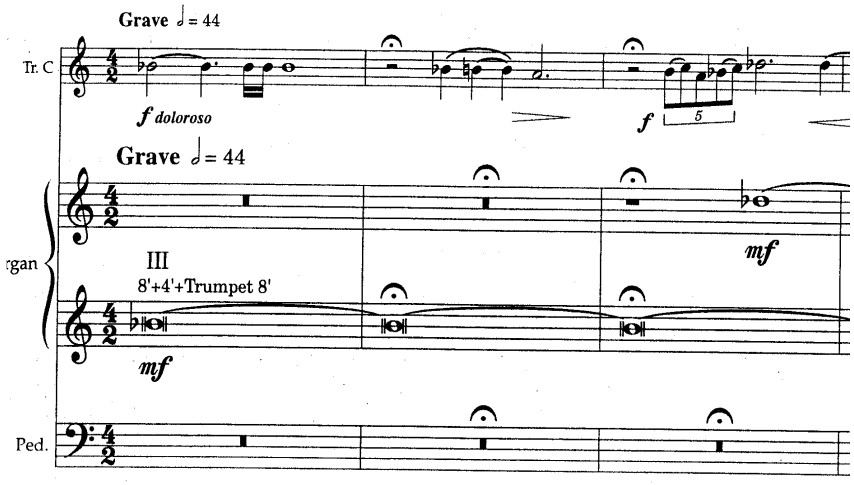
First, while the piece is continuous, it is sectional. For the purposes of this analysis, the following terminology will be referred to interchangeably. The descriptive terms are those of the composer and Fred Sautter. Section I comprises bars 1 through 73 and is

[1] *The Concise Baker's Dictionary of Musicians,* 8th edition, "Tomas Svoboda."

given the descriptive title of 'lament, despair.' Section II continues through bar 112 as the 'chorale.' Described as 'crisis, impending disaster,' Section III lasts until bar 184. Bar 185 marks the beginning Section IV 'the funeral march' with the lament returning at bar 263 transfigured so that Section V is described as 'lament-defiance-resurrection.'[2]

The lament at the opening of the *Concerto* is presented in a declamatory setting by the trumpet with the musical markings of *grave*, *doloroso*, and *forte* and a marking of the half-note equaling 44 beats to the minute. Here, evidence of serial technique is plainly present where in the first ten bars all twelve pitches are presented against a pedal point of Bb. The first three bars suggest that the tonal center for the lament is b-flat minor as seen below in example 1. The opening motive is one that will return and will be referred to later in the piece.

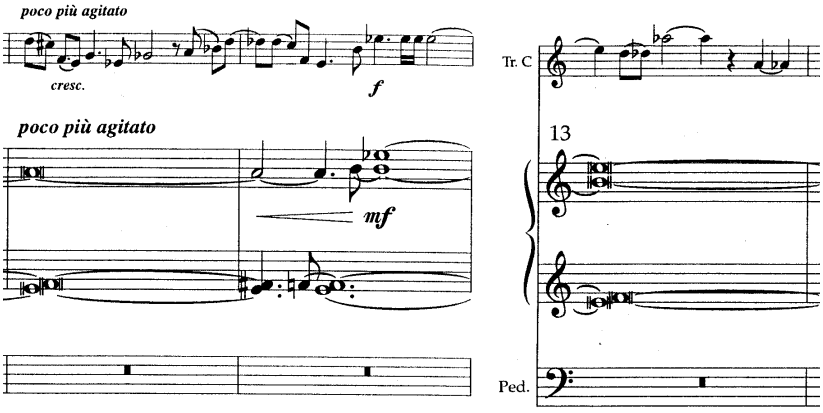
example 1.



[2] Sautter and Svoboda, interview by author, 17 April 2002.

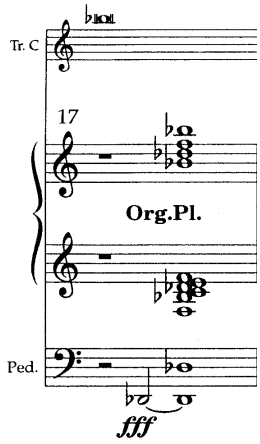
At bar 11, marked *poco piu agitato*, all twelve pitches are again presented, this time compressed over a three bar period as the organ, in a guise of *Klangfarben* technique, collects the pitches of the trumpet and clusters, obscuring the tonality (example 2).

example 2.



It is not until the trumpet is released from the organ cluster that, once again, b-flat minor is confirmed as shown in example 3.

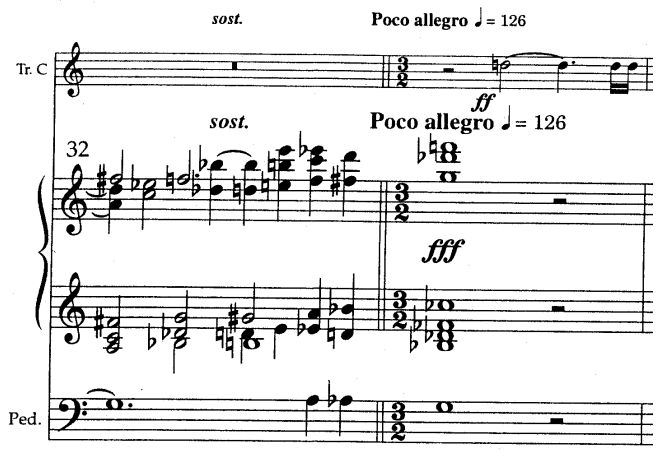
example 3.



The lament continues, with the organ now presenting all twelve tones with continued affirmation of b-flat minor. The tonality is blurred in this area by the introduction of G-flat, presenting what will be one of the few allusions to a major key in the concerto.

The subsiding of the lament or Section I is at first marked by a stronger declamation of the trumpet against an extended G diminished chord in the organ, and is marked *poco allegro* with the quarter note at 126 beats per minute (example 4).

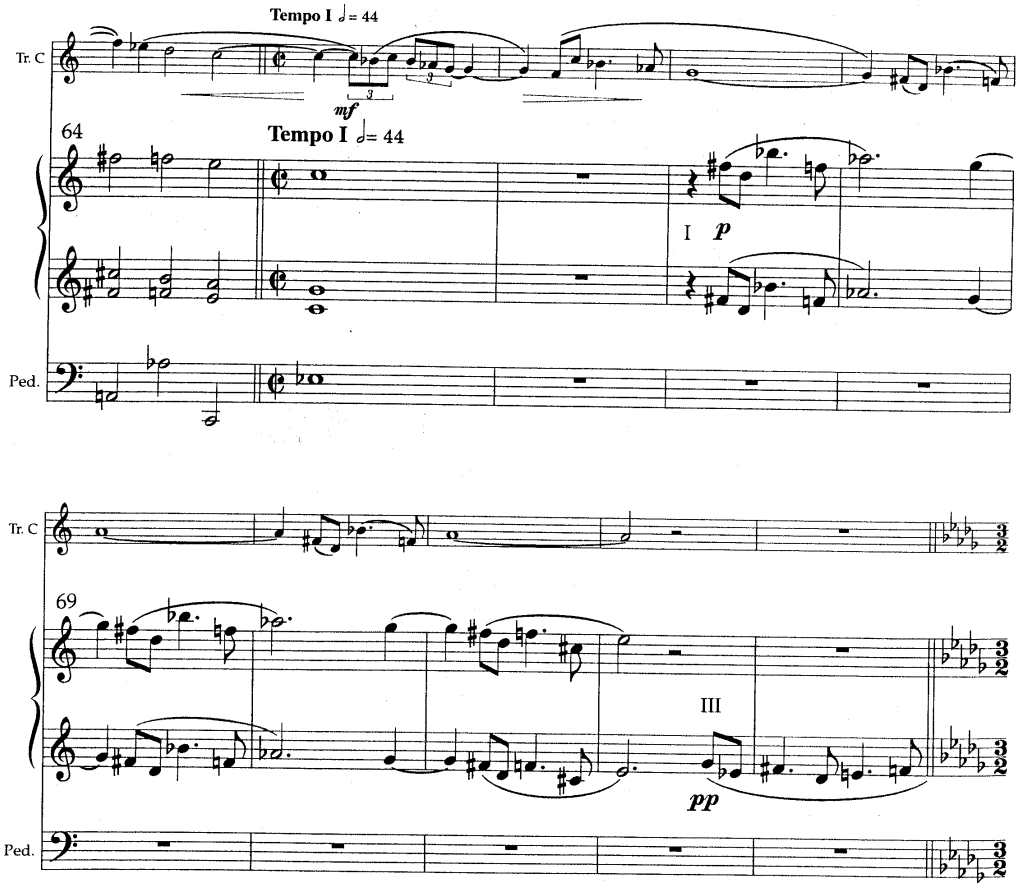
example 4.



A gradual ritard and a relaxation of dynamic levels returns the lament to its original tempo and a presentation of all twelve pitches.

A transition of an insistent recurring a minor chord, a modal modulation to c minor and the introduction of A-flat create the appropriate dominant character to move the piece to Section II (example 5).

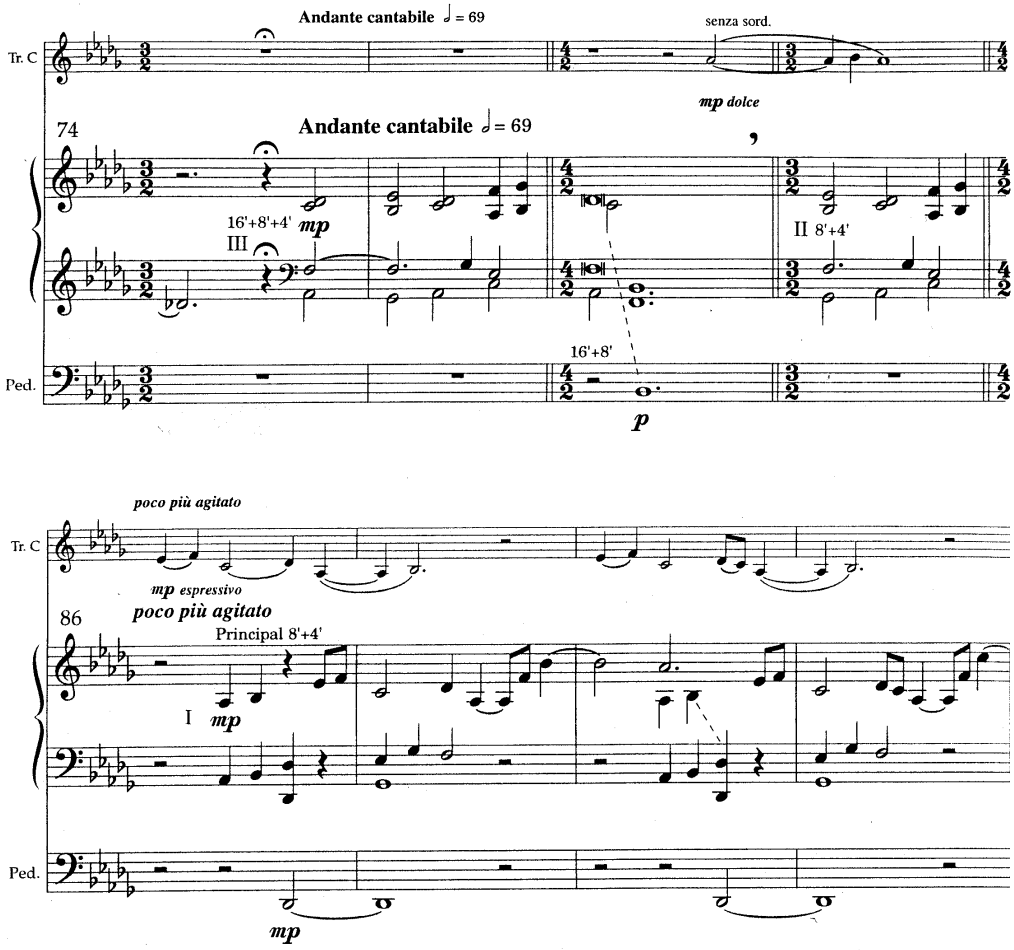
example 5.



A rise in tonal center places the 'chorale' in D-flat major, the only extended section of the entire concerto in a major key.

Marked *andante cantabile,* the chorale is scored appropriately, marked *dolce* and *espressivo* with subdued passages in the trumpet (example 6).

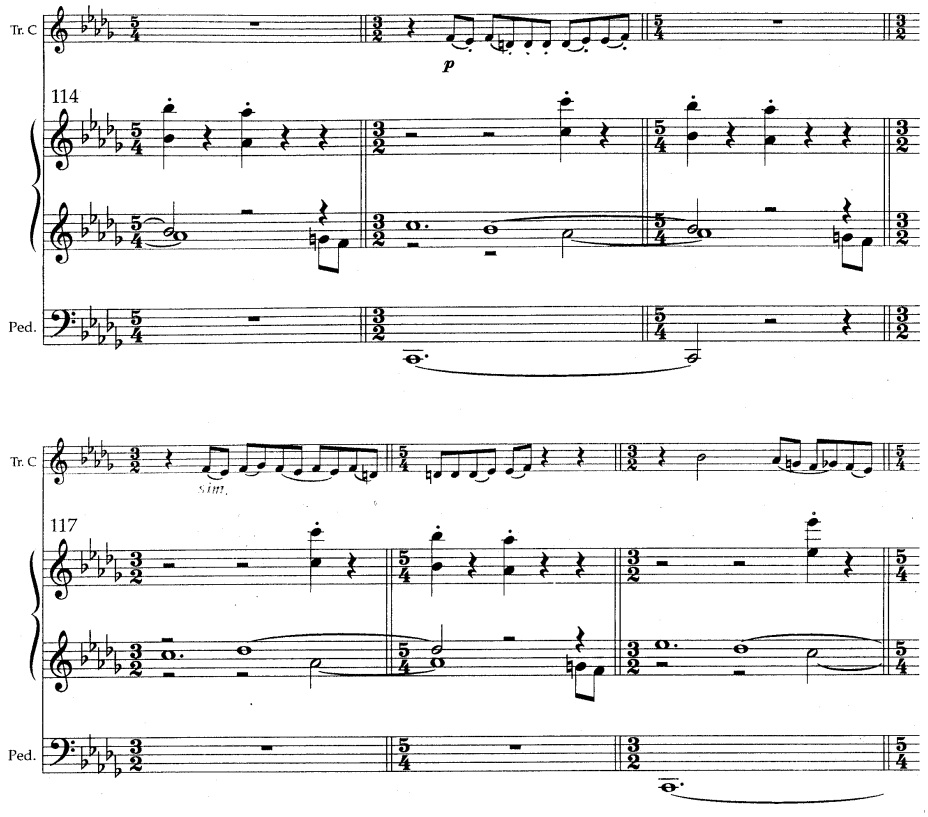
example 6.



There is also a considerable amount of parallel motion in the organ passages in this section. At the end of the chorale, there is passing reference to B as a tonal center.

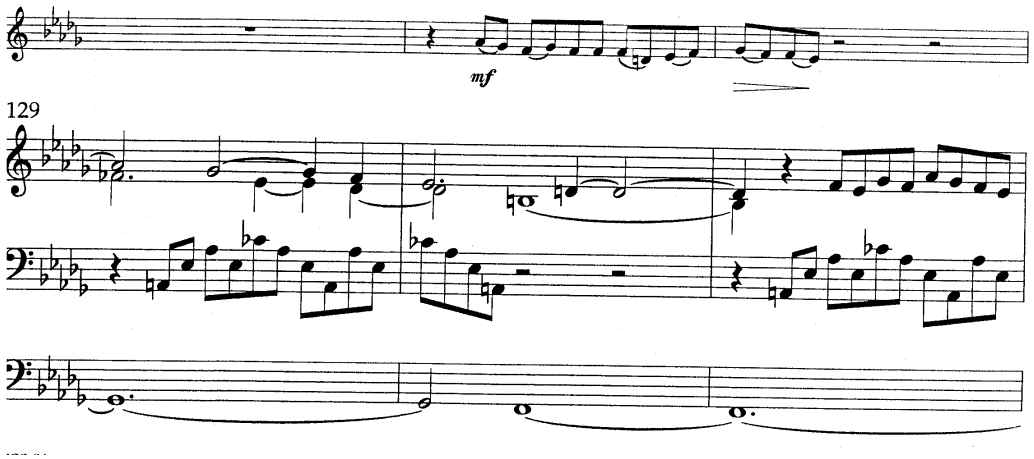
Section III is marked by an increase in tempo with the half note at 76 (*poco piu mosso*) and the first appearance of extended eighth note passages. Here, a pedal point of C accompanied by a descending two-note pattern strongly suggests c minor (example 7).

example 7.



It is in the 'crisis' section of the piece that evidence of Durchbrochene Arbeit (melodic material fragmented and distributed between parts)[3] is present as shown in example 8.

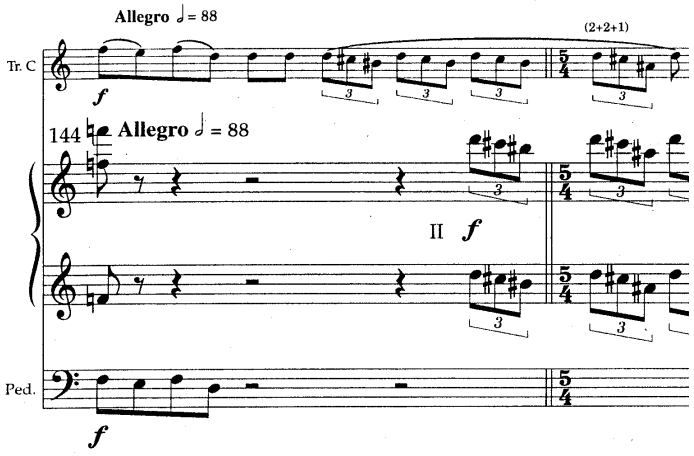
example 8.



[3] *The New Harvard Dictionary of Music*, 1986, s.v. "Durchbrochene Arbeit."

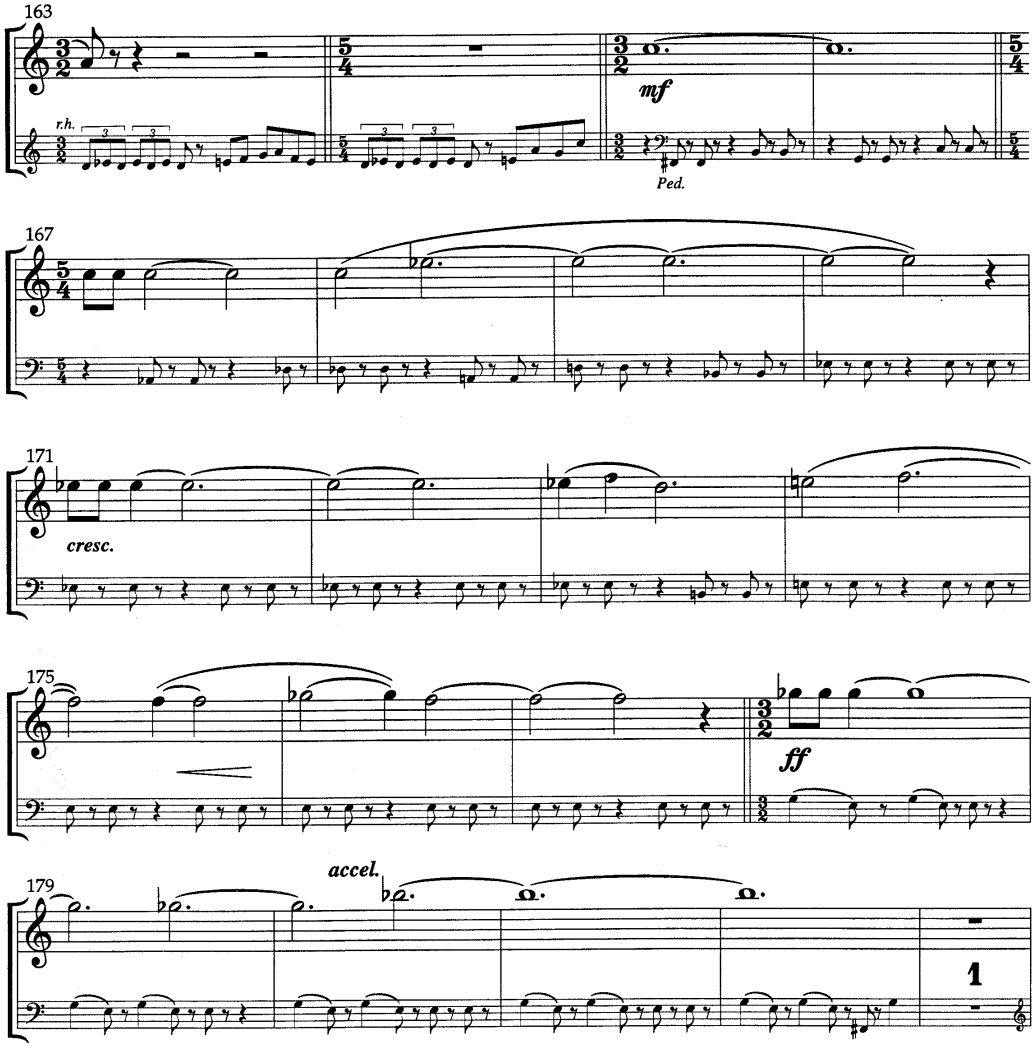
An increase in tempo at bar 144 (half note = 88) marked *allegro* also indicates an abrupt modulation to d minor (example 9).

example 9.



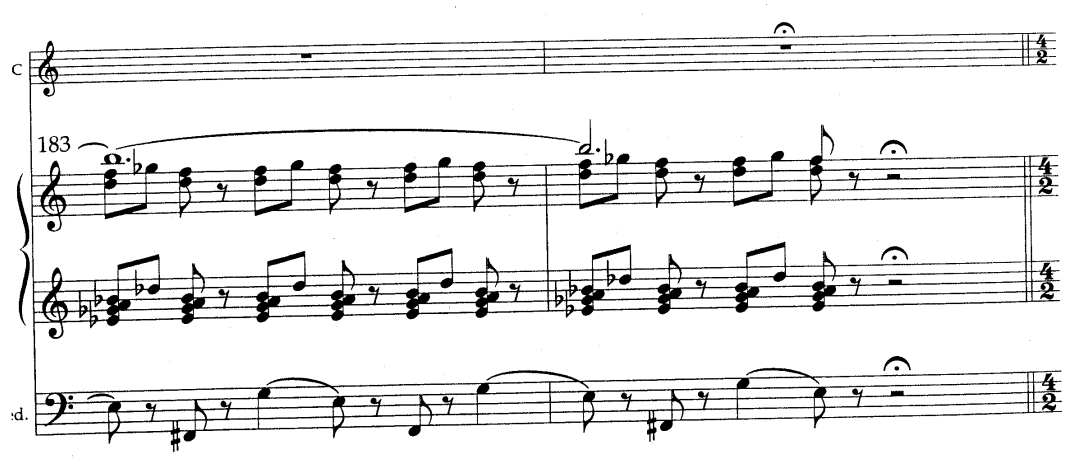
Flurries of triplets exchanged between the trumpet and organ begin to create ambiguous perceptions as to the tonal center. At bar 165 the trumpet reintroduces the opening motive in augmented form outlining a c half-diminished seventh chord (example 10).

example 10.



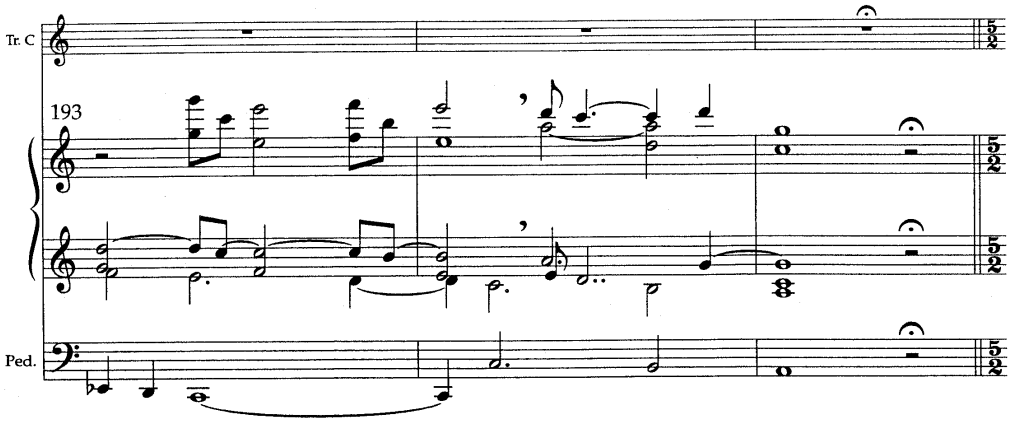
This sections ends dramatically with a polychord of e minor and e-flat minor (example 11).

example 11.



Andante maestoso (half-note = 60) at bar 185 begins the transition to the funeral march and, as in the section leading up to the chorale, this material is also confirmed in a minor by the cadence at bar 195 (example 12).

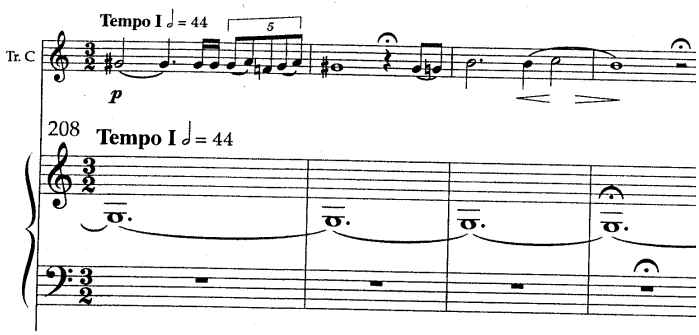
example 12.



At bar 208, the original tempo of the opening returns and though in the guise of a funeral march, this opening motive is presented much the same as in the beginning. This

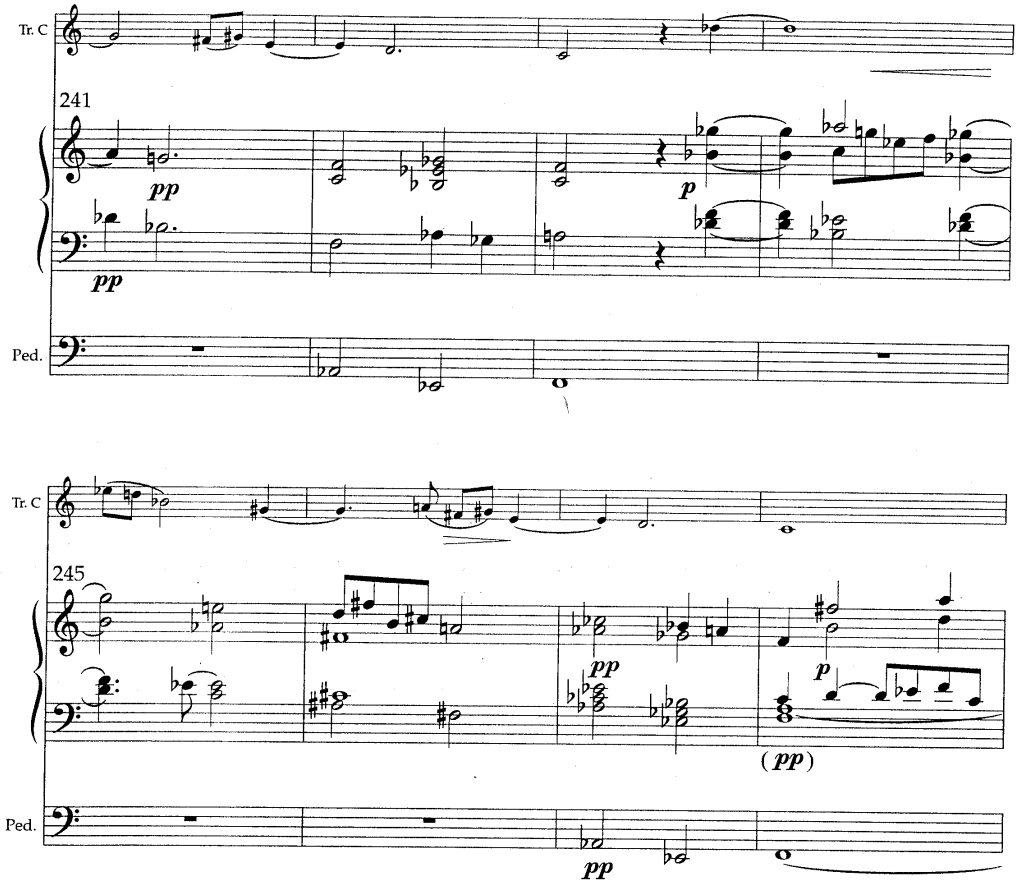
time, however, the dynamic level is piano and the pedal point is G-sharp as shown in example 13.

example 13.

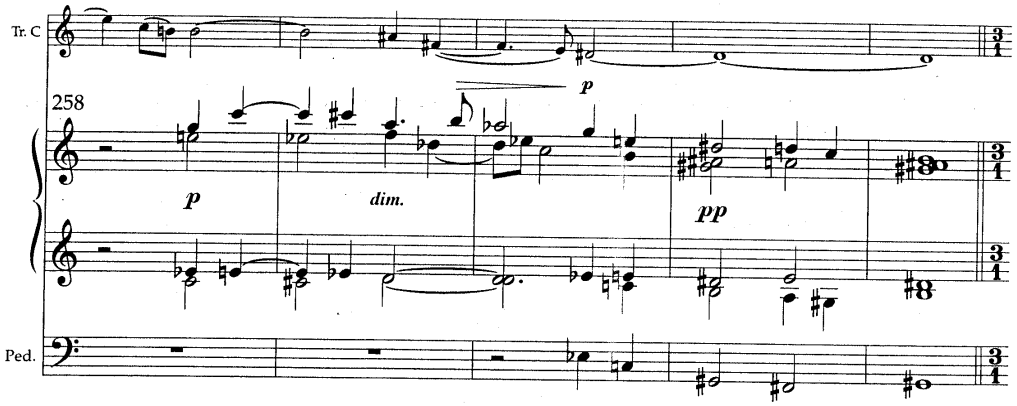


Towards the close of the funeral march, there is a strong push to a new key center with a three-note motive cadencing every six bars to F major (example 14), but this eventually modulates through D-flat major in enharmonic fashion to a final cadence on g-sharp minor (example 15).

example 14.

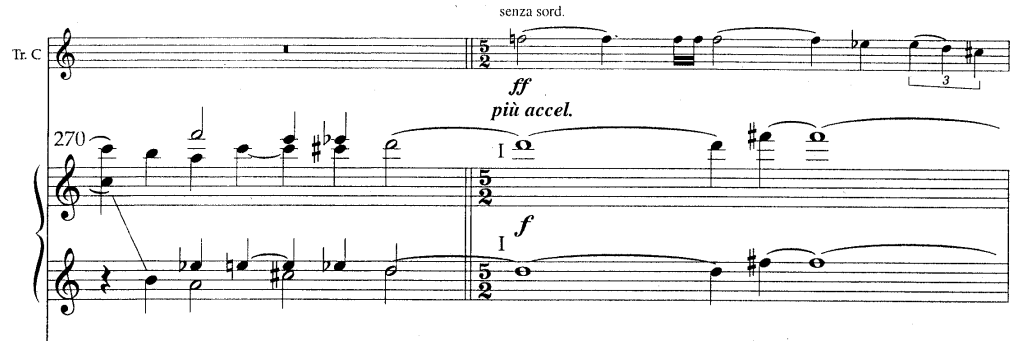


example 15.



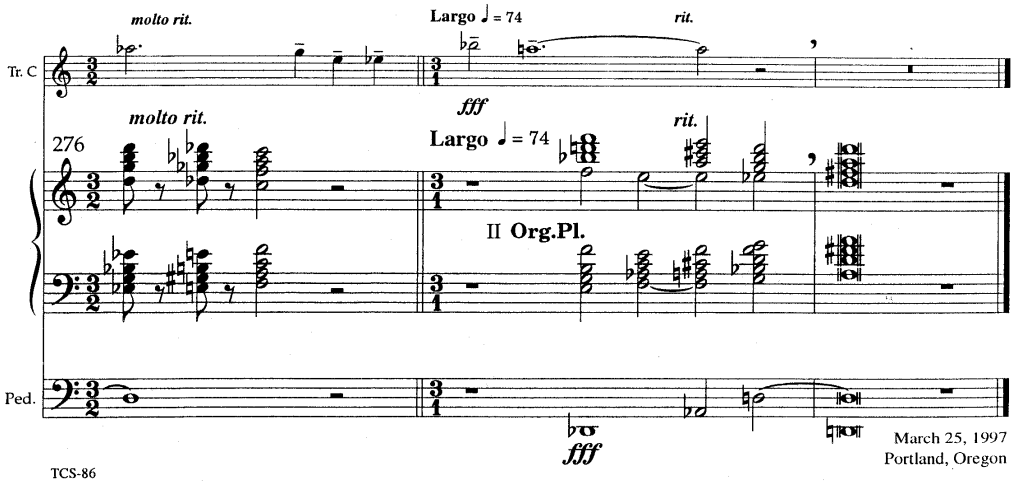
The final lament begins in a quasi-chorale setting, but increased tension harmonically and dynamically leads to a transfigured 'defiant' statement by the trumpet previously heard in the opening lament and funeral march. Although initially in d minor, the underlying push by the organ to the major third suggests a tonality change to the major (example 16).

example 16.



This statement of defiance sets the full cadence to 'resurrection' as the trumpet concludes with a triple-forte A over a cadence formula obscured by polychords. On closer inspection the presence of a ii-V-I progression is seen in example 17, with the *Duo Concerto* concluding on a full, five-octave D major chord.

example 17.



From the above analytical remarks, it is worth restating the formal construction of the concerto. Based on the sectional delineations and character of each of those sections, it can be stated that the concerto is in arch form. By no means is this statement based on harmonic material, as can been seen in the discussion. In fact, based on harmonic implications the piece (in keeping with some serial practice) could be said to be a through-composed work. Combining the two elements, however, with tempo markings further elucidates the form.

TABLE 1.

	Duration	Description	Tempo/Meters	Tonal Centers
Section I	(mm. 1-73)	Lament, Despair	half-note = 44 4/2, 3/2	b-flat, g-flat, g
Section II	(mm. 74-112)	Chorale	half-note = 69 3/2, 4/2	a, c, D-flat, b
Section III	(mm. 113-184)	Crisis	half-note = 88 5/4, 3/2, cut-time	c, d, e, e-flat
Section IV	(mm. 185-262)	Funeral March	half-note = 60 4/2, 3/2, 5/2	g-sharp, F
Section V	(mm. 263-278)	Lament-Defiance Resurrection	half-note = 40 half-note = 126 3/1, 4/2, 5/2, 3/2	d, D

The result of this analysis, with regard to the performer, is to illuminate the key elements of the piece which are necessary in the pursuit of representative performances. The potential performer should additionally be aware that the variety of meters that exist in the concerto serve the melodic and harmonic contours and, if anything, elucidate the broad musical gestures with meters of 3/2, 4/2, and 5/2 while the ‘nervous’ or more active sections are generally brought forth with meters 5/4 and cut-time.

5. PERFORMANCE CONSIDERATIONS

As mentioned earlier, consideration was given by both Svoboda and Sautter to how virtuosic the *Duo Concerto* would be. A brief exploration into the term 'virtuoso' was necessary at this point to determine what type of virtuosic display they were referring to in their deliberations. What Svoboda and Sautter hoped to avoid was a piece that through its dazzling displays of technical skill would focus more attention on the performer than on the music itself. I was referred by Svoboda to Wagner's words: "the real dignity of the virtuoso rests solely on the dignity he is able to preserve for creative art; if he trifles and toys with this, he casts his honour away."[1]

The type of virtuosity that Svoboda was looking for was that of an "intermediary" [2]or that type of virtuosity that broadened the expressive boundaries of the performer. His stated wish was that the concerto would be valued more for its substance than its notes.

The discussion of the previous pages were intended solely for the purpose of providing the background for a performer to fulfill that role of 'intermediary' while at the same provide the background for a performer to draw upon their virtuosic expressive skills.

In the performance of the *Duo Concerto,* however, more than just expressive skills are necessary to achieve a successful performance. In the following discussion, the focus will be on additional performance considerations.

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[1] *The New Grove Dictionary of Music & Musicians,* 1995 ed., s.v. "Virtuoso."
[2] Svoboda, 3 January 2001.

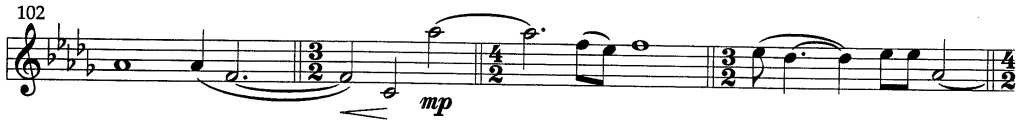
From the broadest view, there were preconceptions that Tomas Svoboda had when he began composing the concerto. The first was the type of player that would be performing the piece. In that player, Fred Sautter, he knew that he was initially writing for a symphonic musician, and that he was writing in tribute to a symphonic trumpet player as well. Second, the piece would be built on substance rather than bravura or technical display.

With those observations, general statements can be made of the performance requirements of the piece.

First and foremost is that the player must have a good sound concept in place. This is not a restrictive statement from the standpoint that all players have their 'own sound,' but is a reminder that with a good sound concept on the trumpet many positive attributes follow. It would be best from the vantage point of any player preparing this piece to listen to models of good sound on the trumpet. In this case, listening to symphonic players would be particularly beneficial as that is the sound Tomas Svoboda clearly had in mind.

Another consideration for any player preparing this piece would the range requirements. This is always a major point of departure for players in their determination of repertoire. The *Duo Concerto* encompasses a range of just over two octaves, from a-flat to b-flat[1]. A mastery of the full range of the trumpet is necessary when there are melodic leaps of over an octave and a half in some of the most delicate and sensitive portions of the concerto, as in the case of the chorale at bar 103 (example 18).

example 18.



The last of the broad considerations of performing the concerto are endurance and stamina. In a piece that lasts twenty minutes or more, there are only three moments of significant lengths of rest in the entire concerto. A player undertaking this work would be well-advised to already have a good daily practice regimen in place, for the piece is demanding not just for its range and length, but also in its considerable demands for long periods of performance at high dynamic levels.

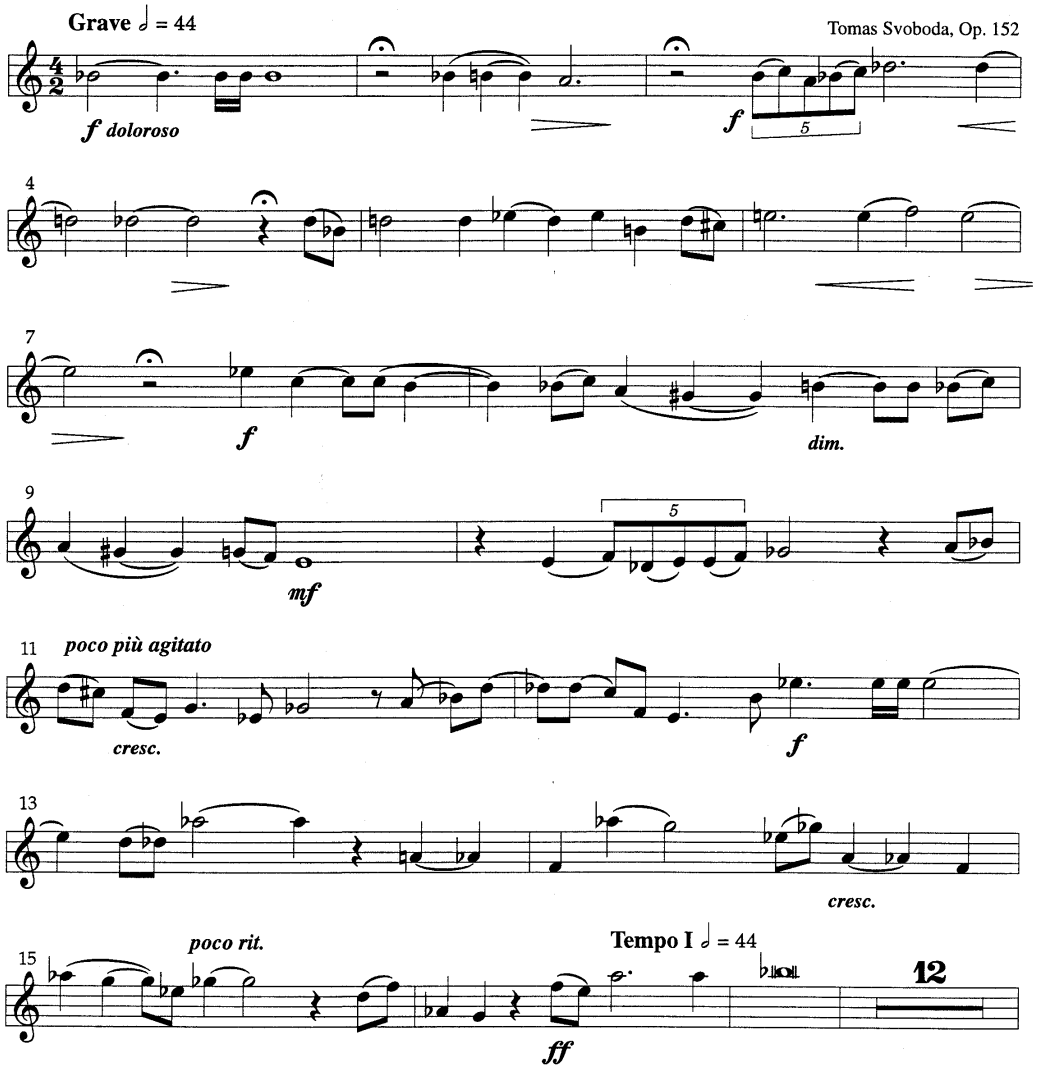
An overview of the concerto from the standpoint of performance demands and suggestions will further aid in the preparation of future performances.

In the opening lament, the initial statement is marked *forte* and *doloroso*. Fred Sautter made the suggestion that here "no vibrato should be used except very slightly at high points for minimal expression."[3] Pacing of the opening seventeen bars is a concern, too, and the *fermatas* of bars two through four should be observed for at least twice their length. The tempo fluctuations at bar 11 and bar 15 should be made without sudden changes to facilitate the return to the original tempo at bar 17. The opening *forte* must be played at a level that allows for the increase in dynamics so that the double *forte* at bar

[3] Sautter, 22 April 2002.

16 is "substantial, but not blaring."[4] Example 19 illustrates the opening of the concerto with all of the musical gestures described above.

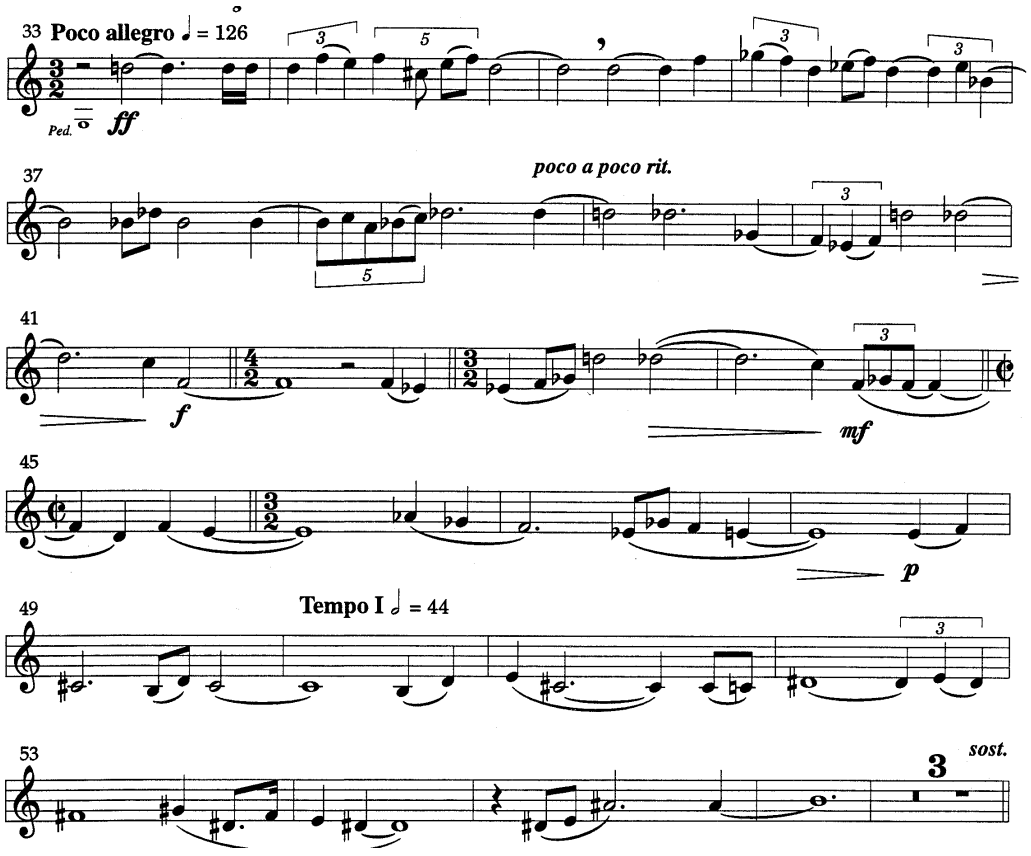
example 19.



[4] Svoboda, 22 April 2002.

The aggressive return of the trumpet at bar 33 (example 20) should also be 'substantial' so that gradual diminishing of tempo and dynamic levels still allows for a "present, singing sound."[5]

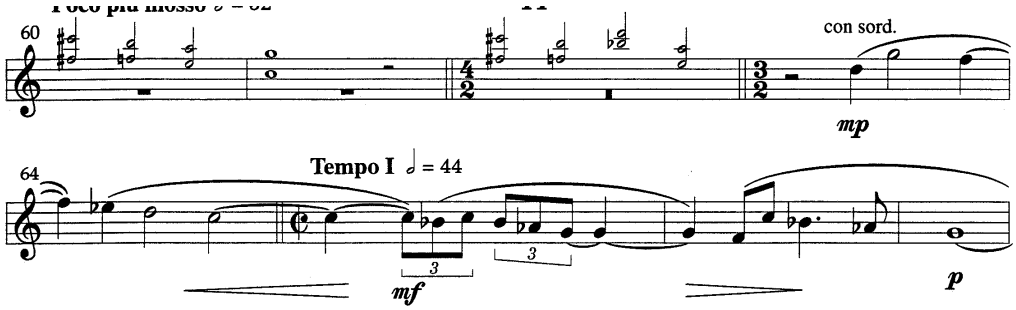
example 20.



The chorale requires a decision with regard to mute choice in the opening of this section at 63-72 (example 21). Sautter and Svoboda both suggest mute colors that "balance and blend with the organ."[6] In this case, a soft lyric straight mute is the optimal choice.

[5] Svoboda, 22 April 2002.
[6] Sautter, 27 November 2001.

example 21.



For the rest of the chorale that is open the instructions of *dolce* at bar 76, *espressivo* at bar 86, and *sostenuto* at bar 94 are advisable to use throughout this section. It is also important to note that in this section all of the leaps of a fifth or more require a musical use of *portamento*, so that the upper notes are "not grabbed, but grow"[7] out of the musical line. Use of the lyric mute at bars 98 through 111 is suggested as stated above.

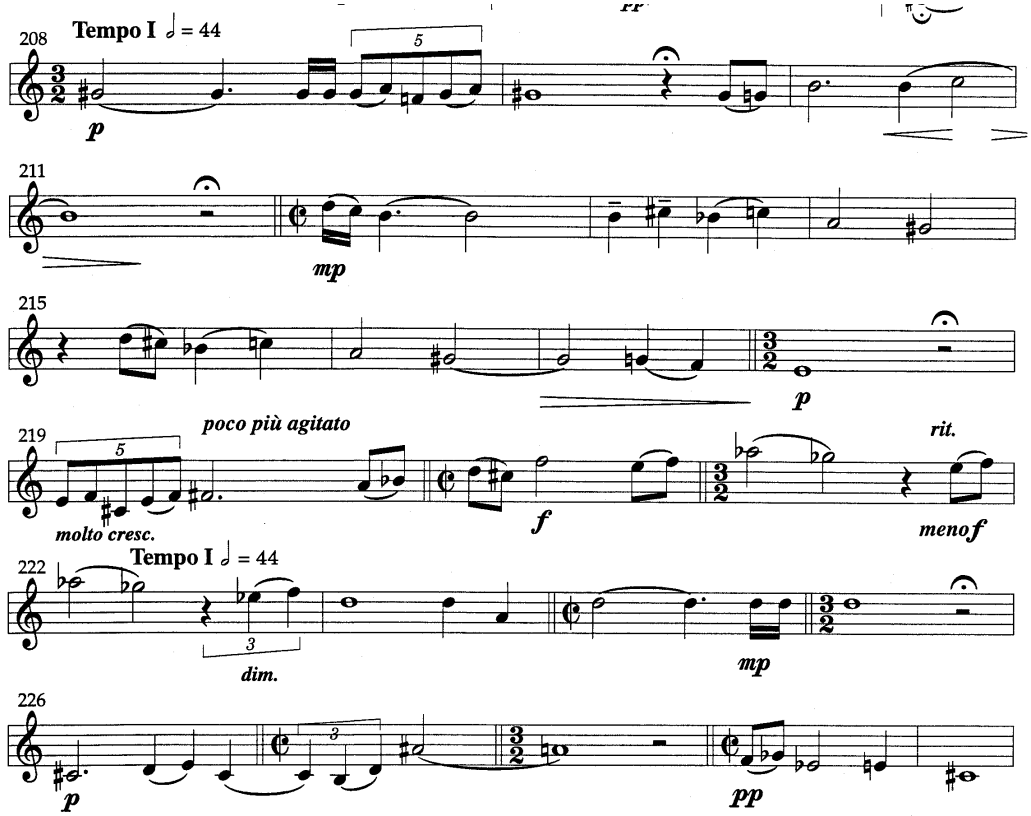
With the arrival of the crisis section, a quick mute change is required to achieve a "nervous"[8] sound. The suggestion is for a mute of any material that will help color the player's sound with a more metallic or brittle effect. The dynamic of *piano* must be strictly adhered to and the shadings of crescendos and decrescendos exaggerated. Throughout this section, great care must be taken to match rhythmically with the organ. The *Durchbrochene Arbeit* described earlier is an essential part of this section and strict attention to rhythm is vital to its success. At the point where the trumpet is open in the crisis section at bar 140, it marks one of two places where the trumpet plays an accompanying role. Bar 144, however, marks a return to a soloistic role with running triplets, again in exchange with the organ. An extended passage in an accompanying role

[7] Sautter, 27 November 2001.
[8] Svoboda, 22 April 2002.

for the trumpet occurs at bar 165 (see example 9), and is also one of the points in the concerto where endurance and mastery of range are essential to the success of its performance. Over a period of eighteen bars the trumpet presents a variation of the opening motive in augmented fashion rising from c^2 at mezzo forte to a b-flat^2 at double forte without rest.

When the trumpet makes its entrance in the funeral march at bar 208, there is the appearance of a return to the opening material. The dynamics, however, are more subdued and the fermatas handled with less duration so as to create the idea of a slow pulse of time (example 22).

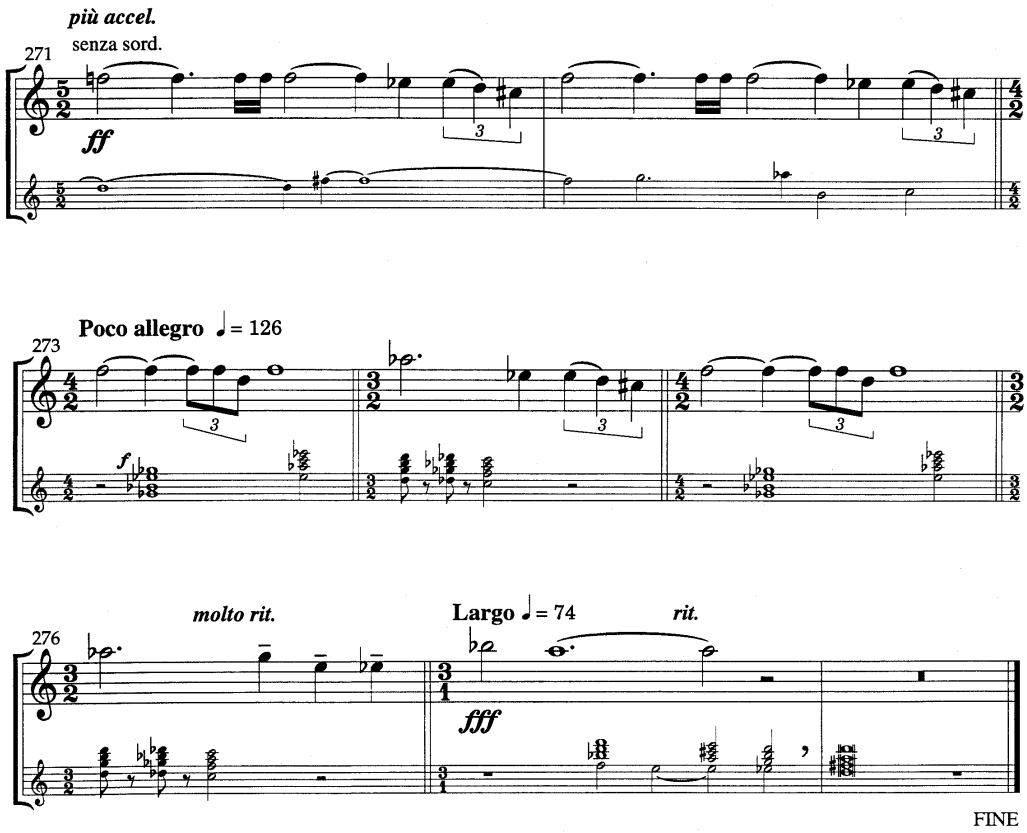
example 22.



The soft lyric mute should be used again at bar 229 in the last section of the march. Minimal vibrato is suggested for this section (see examples 13 and 14).

The final call depicting defiance demands to be played with a fanfare quality and should feature some of the most dynamically forward playing to that point in the concerto. *Piu accelerando* is marked at 271 and should be heeded with a great sense of urgency. Care should be taken with the breath points in bar 276 to ensure that the a^2 at the end is full and sustained for its duration. That note plays the harmonically important role of the dominant, enabling the D major chord at the end of the concerto to have musical meaning in its role depicting 'resurrection'(example 23).

example 23.



One of the final considerations for preparation of this concerto is that the player heed the metronome markings as printed in the score. Svoboda recommends "that it's better to perform the piece too slow than too fast, especially the slowest sections and most especially the funeral procession near the end."[9]

And, lastly, great attention must be paid to intonation. Most of the musical effects in the concerto are achieved through the blend and exchange of tonal colors of the trumpet and organ. Without that component, most of the *Klangfarben* moments will be lost.

[9] Svoboda, 3 January 2001.

6. COMPOSER'S VIEW

Tomas Svoboda has already been cited numerous times in this discourse. The thoughts here are presented as a final, concluding statement as to his ideas regarding future performances of the *Duo Concerto*.

I was particularly interested in his opinion of what an authentic performance of this piece would entail and how, over the years, the concerto might suffer from a lack of understanding of its meaning and background.

When I asked him about the expressive details of the piece and the labels that he has attached to the different sections, I was also interested in his thoughts regarding the 'programmatic' nature. He replied that the work is "not programmatic, but episodic" and "that the expressions are integrated within the music, lines, harmonies, forms, colors, moods, etc. The challenge of the piece is to be a complete enough person to get to that level. The piece is spiritual and philosophical….like the German Requiem. Not everyone can carry this piece off."[1]

He also referred me to one of his favorite texts A Composer's World, by Paul Hindemith. He described to me that he did not feel the conflict of what Hindemith cites as the extremes of the Augustinian precept (music is absorbed and transformed into action) and the Boethian precept (the power of music acts upon the listener). In his beliefs about music, Svoboda holds that in his reading of the passage "we both react and act on

[1] Tomas Svoboda, interview by the author, transcript, Portland, Oregon, 17 April 2002.

and to the music"[2] and that, in a composition such as the *Duo Concerto*, he intends performer and listener both to absorb the moment and to react to the moment simultaneously. Whether this is a correct interpretation is irrelevant to this discussion. More importantly, it gives a clear indication of Svoboda's compositional and performance motives and gives a more focused response to his selection as the composer of the *Duo Concerto*.

[2] Svoboda, 17 April 2002.

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